

# HUMANITIES

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## NETWORK

### New Council Members Announced

As of March, 1992, five new members will join the California Council for the Humanities.

*Suzanne Abel-Vidor* is director of Ukiah's Grace Hudson Museum and the Sun House, where she has participated in the Council's Rural Museum Consortium project. She is co-director of a new project, also supported by the Council, that will extend the life of the consortium and its humanities programming. She is also a host site planner for the Council's upcoming "Columbus and After" chautauqua program. Abel-Vidor holds a master's degree in anthropology from Brown University, where she is also a doctoral candidate in anthropology.

*Gloria Busman* brings to the Council twenty years' experience in labor and industrial relations, most recently serving as coordinator and acting director of the Center for Labor Research and Education at UCLA's Institute of Industrial Relations. In addition to research and writing, her work has involved developing seminars and conferences dealing with policy issues relevant to working women and men. Before joining the center, she worked with various unions as part of the National AFL-CIO staff.

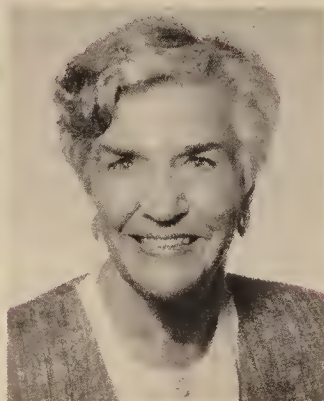
*Jay Mechling* is professor of American studies at the University of California, Davis. A participant in several grants from the National Endowment for the Humanities, Mechling is also a past project director of a Council-supported program on "Northern California as a Bio-Cultural Region." He holds a doctorate in American civilization from the University of Pennsylvania and is currently president of the California Folklore Society.

*John Taylor* is president of the Peninsula Community Foundation in San Mateo and former president of the Northwest Area Foundation and St. Paul's First Bank System Foundation. In 1983, he received the Minnesota Humanities Commission's first Distinguished Service to the Humanities Award. Taylor holds a bachelor's degree in English from Saint John's University in Minnesota and currently serves on the Federation of State Humanities Councils' board.

*Richard Yarborough* is associate professor of English at UCLA and a faculty research associate at the university's Center for Afro-American Studies. In 1987, he received UCLA's Distinguished Teaching Award. He is currently a co-editor of "The Norton Anthology of Afro-American Literature," to be published by W. W. Norton. A recipient of fellowships from the Ford Foundation and the National Endowment for the Humanities, Yarborough holds a doctorate in English and American literature from Stanford University.



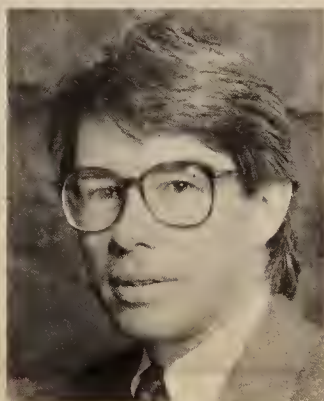
Suzanne Abel-Vidor



Gloria Busman



Jay Mechling



John D. Taylor



Richard Yarborough

### 'Scholars in the Schools' Program Receives New Support, Touches Home

The Council's award-winning Scholars in the Schools (SIS) program has received a new grant of approximately \$275,000 and been recognized by the U.S. Department of Education's National Diffusion Network as a "program of excellence in education" for four more years (until 1995).

Scholars in the Schools began here in California in 1977, delivering quality education in the humanities to grades 7-12. Its various projects earned state and national awards in areas of language, literature, and history. In 1986, the program was tested rigorously for possible national dissemination by the U.S. Department of Education, before it was awarded a four-year grant of a quarter-million dollars.

In the period from 1987-1991 the project, under its director and originator, Dr. Ann M. Pescatello (former Special Projects Officer of the CCH) was disseminated successfully throughout 12 states and territories. In the coming four years, it will add to that dissemination total. And, for the first time in seven years, new SIS programs in California will make an appearance.

Pescatello has recently met with interested parties in southern California and has under discussion the possibilities of developing pilot programs that will attempt to provide closer collaboration in the community college system, and also develop a pilot program for elementary grades.

The SIS program places humanities scholars in secondary schools for long-term residencies (60-100 days during the 180-day school year) for a one-to-three year period. These scholars work with a team of teachers in each school site to bring about systemic change; the program is not one of enrichment. SIS has key elements which should be integral to every SIS project, yet is flexible so that it responds to local needs and requirements.

The SIS partnership brings about improvement in the quality of humanities education by enhancing the professionalism of teachers, but the program also develops interaction among teachers, students, parents, and the community. It seeks particularly to target the average or mainstream student who may or may not proceed to college. Finally, the program has been successfully replicated in a variety of urban, rural, suburban areas and in a variety of geographic and demographic settings.

If you are interested in further information about the project, please contact Dr. Ann Pescatello, Director, Scholars in the Schools, 865 Euclid Avenue, Berkeley, CA 94708 (510/525-9611).

### Officers chosen for the coming two years

March will also see new officers in place. They are John K. Roth as Chair, Vicki L. Ruiz as Vice Chair, and Jerry Bathke as Treasurer.

Martha Woodward



John K. Roth



Vicki L. Ruiz



Jerry Bathke



## QUÉ SERÁ, CERA?

by Jeannie Mac Gregor  
Program Officer, California Council  
for the Humanities

"CERA" is not a misspelling of the lyrics to the song Doris Day made popular in the late fifties. It's the acronym for the recently funded California Exhibition Resources Alliance. It's a consortium of small museums in mostly rural areas of the state, to which the Council recently awarded a Humanities Resources grant to support organizational development. It's an ongoing statewide cooperative of small museums that share, or "block book," exhibits from the Smithsonian, (Smithsonian Institution Traveling Exhibition Service, or SITES), and other sources, including future exhibits to be developed through the consortium members themselves.

Currently six in number, this group of museums was originally part of the Rural Museum Consortium, an idea conceived and launched by Caitlin Croughan, former Associate Director at the California Council for the Humanities. Under a grant from the L. J. Skaggs and Mary C. Skaggs Foundation with matching funds from the Council, the group booked three Smithsonian exhibits to travel to ten museums statewide over a period of two years, beginning in March 1990 and concluding in May 1992. The three exhibits selected for the first phase of the consortium's history were the architecturally focused "What Style Is It?"; "Family Folklore," which looks at the varied ways families preserve their shared experiences; and "Official Images: New Deal Photography," an exhibit of documentary photography from the Depression era. The California museums then planned their own programming, bringing in local photos and other materials to supplement each of the three exhibits. Council funding enabled scholars to write monographs and hold public symposia for each exhibit, further enhancing the experience for local participants.

This project continues now under the leadership of project co-directors, Suzanne Abel-Vidor, Director of the Grace Hudson Museum in Ukiah, and Jackie Lowe, Director of Community Memorial Museum of Sutter County in Yuba City. The four other museum members included in CERA at present are Claudia Israel, Director of the Clarke Memorial Museum in Eureka, and Dianne Wilkinson, Director of the Chico Museum, in the North; Andrea Metz, Merced Courthouse Museum Director, who serves as outreach coordinator for the Central Valley region; and Theresa Hanley, Ontario Museum of History and Art, who serves that role in the southern part of the state. The CERA Coordinator is Amy Schoap, who will be working under the supervision of Jackie Lowe in Yuba City (916/741-7141). Gail Kaplan, Project Director at SITES, will continue to work with CERA as liaison with the Smithsonian.

This group has already been recognized by SITES for the highly effective and creative humanities programming that has accompanied its exhibits. During its next phase, assessment, program planning, fundraising, and grantwriting will take place, toward the ultimate goal of creating a thriving, self-sustaining organization with statewide membership.

With beginnings like this, CERA is certainly a group to watch. These museum members are dynamic, creative, resourceful leaders who no doubt will continue to create a model for innovative consortium building among small museums. Congratulations, CERA! What will be, will be... great!



Left: While planning the "Family Folklore" exhibit in Merced, museum director Andrea Metz located these clay figurines of family members made by Adelaide Barcelon Martin of Los Banos. Photo by Roger J. Wyan, Merced Sun-Star. Right: Dorothea Lange took this "official image" of a migrant worker in Exeter, Tulare County, 1936 (photo courtesy of Library of Congress).

### Bringing SITES to Rural Audiences

*Suzanne Abel-Vidor, director of the Grace Hudson Museum in Ukiah and co-project director of CERA, recently prepared an article for future publication in "Siteline," the SITES newsletter, in which she described the origins and value of the consortium. Included below are excerpts from her article:*

Back in early 1988, I was privileged to be one of fifteen museum directors invited by then-Associate Director of the California Council for the Humanities, Caitlin Croughan, to join her nascent "Rural Museums Consortium." She already had enlisted SITES' Carol G. Harsch as a collaborator in this creative conspiracy to assure that participating museums would "never be the same." Caitlin made clear from the outset that although she would be writing the grant to the L. J. Skaggs and Mary C. Skaggs Foundation, and that CCH would provide the matching funds to allow this wonderful tour to happen, there was to be no 'free lunch' in this program: a great deal of intellectual and organizational responsibility lay on all of us.

The easy part was the "kid in the candy shop" phase—the selecting of SITES exhibitions that were potentially interesting to local audiences, the right mix of reasonably affordable, limited security, and available within the time frame we were discussing (1990-1992). Actually, that discussion was pretty interesting, because it led us on a search for common ground. I think it was somewhat surprising to Caitlin and to Carol Harsh, because they didn't really understand some of the differences between more rural audiences and the urban audiences that most SITES shows seem to travel to. We finally settled on the architecture, folklore, and Depression shows because each one could be linked to local experiences and local cultural landscapes.

The next phase was a little trickier. We had to think and plan farther ahead than most similar museums are accustomed to thinking and planning, just to come up with a viable schedule for block-booking three successive SITES exhibitions in California. That was a pretty mechanical exercise; nonetheless, it was broadening and professionalizing. We now find ourselves at the Grace Hudson Museum routinely planning our exhibition schedule 3-4 years in advance, because traveling shows are now part of the wider picture of balance in our program.

What was most exciting and challenging was the necessity of conceiving and carrying out collaborative interpretive programming. Together [with CCH] we would come up with three ideas for scholar-centered, but locally-based public programming that would virtually guarantee us a large, interested audience at our museums during the (for us) excruciatingly brief booking period of about six weeks... We didn't want our audiences coming just to see the exotic imports from Washington, D.C. We wanted our people to come because we had somehow miraculously succeeded in directly relating these national exhibitions to local historical or contemporary experience.

Many amazing and wonderful things came from the SITES/CCH presence in each community. Museum attendance soared. School tours multiplied. Walking tours of historic neighborhoods attracted scores of local residents and greatly increased consciousness of the importance of historic preservation to the identity of a community. Symposia brought CCH's consultants together with local scholars to discuss the local experience of the SITES exhibition themes. Books on architectural heritage were written and published to coincide with the arrival of "What Style Is It?" Research programs, slide talks and discussions took place to assess the impact of New Deal programs in the host communities. Seminars on family genealogy and the valuing of family history and folklore were held at museums and historical societies. At nearly every museum, and in many other locations, complementary exhibits were developed and mounted. Everywhere, museum directors reached out to community colleges, libraries, service clubs, schools, newspapers, local governments, historical groups and other museums to create a whole educational program that truly was greater than the sum of its parts. Most of us, by the way, have professional staffs of two or less.

Not the least of the benefits of the Rural Museum Consortium was the getting to know each other, and each other's museums as part of it. California is a Very Big State. It's awfully hard to feel that you're part of a professional community unless you have plenty of travel money and dues and subscription funds in your budget. Most of us don't. CCH not only brought us together, it made us into an interest group, a network with very real potential for self-perpetuation.





Melon harvesters in Firebaugh, from the "Seeing the Invisible" project (photo by Bill Gillette). The exhibit and accompanying readings and discussions have been presented in more than a dozen towns throughout the Central Valley.

## Seeing the Invisible: Mega-Farms and the Rural Communities of California

by Trudy Wischemann, Project Director

*Editor's Note: Since receiving a grant under the Council's "Environment and the Common Good" initiative in 1990, Trudy Wischemann has presented a traveling photographic exhibit about California's farm workers, along with accompanying poetry readings and talks in more than a dozen locations throughout the Central Valley. These programs have explored issues of agriculture and the common good, considering the ways that our cultural patterns of land tenure affect the environment and the people who make their living from it.*

It is my contention that not only is our dependence on a food system built on subjugation bad for the social soul, but also that the guilt it produces blocks our understanding of our real interdependence, and the whole concept of the common good. The purpose of the project, then, is to explore the relationship between agriculture and the common good by bringing together humanists and other scholars with the people of rural California, to unite scholarship with lived reality in the hope of supporting what writer Gerald Haslam has named "The Other California," and to find, describe, and convey that positive link between the environment and humanity...

Probably the most important area of progress has been learning that the process of planning the community events was itself part of the project. Initially, I had imagined that we would design a generic event, work with key people in roughly 10 communities to stage these events and attract an audience, and that this would bring together the various constituencies of the rural areas and promote discussion. I had it exactly backwards, which is something I have learned from trying to do it in the initial sequence. In order to reach that desired goal—talk—what is actually required is first contacting organizations or groups of those constituencies, finding the key people, and then working with them to design a specific event that addresses the needs and immediate concerns of each community. Only then can we draw the discussion into the more long-term and philosophical question of the common good and its relationship to agriculture. Learning this has cost me a few months' time, but we have gained in efficacy as a result.

There are two things that make this new process necessary and good. One is understanding that the divisions between the main constituencies in the Central Valley—farmers, farmworkers and townspeople—are real, made up of historical events and structural realities that put people in competition for increasingly scarce resources. Finding the areas of interdependence is possible only after honoring those divisive realities and the people who live them. Luckily, this brings us closer to understanding the whole. The second is a cultural phenomenon, discovering that the concept of "exchange" still has meaning and value in rural communities, and that to respect that value means operating in such a way so that people know you do not ask them for something without offering something in return, and that no one will be asked to give amounts of energy or resources disproportionate to their ability or their self-interest. Operationally, this means working with people on their terms, and negotiating the space between theirs and my own. The magic of that, however, is that the process of a first-hand experience of the common good, the working out of *what it is* that you and I have in common that is worth working for.

In fact, I think the people in rural California are more aware of their interest in the common good, what I call their social interest, because they do not separate their lives into tight compartments: work life and domestic life are still more merged, and community is more of a proximate reality than for people in urban areas. This less segmented quality of life means that people are more easily drawn into the question of Community, of the common good, because it is closer to their awareness. In fact, the real opportunity for discussing the common good in rural California comes from the fact that the essential tension between community and competition is closer to the surface in Merced and Visalia than it is in Marin, for example, and so is infinitely more accessible to discussion. What I have learned in the first six months of this project is that once the reality of the divisions between groups is acknowledged, and respect for the principle of exchange is exhibited, many people are ready to go on to the next step: to talk about the common good, and what changes might have to occur to promote it...

Because the vast majority of the photoexhibit addresses the working and living conditions of farm workers, the easiest audiences are those groups working on behalf of farm workers or Hispanics generally. One of the most interesting discoveries of this project has been the response of many white-collar and professional Hispanics, who recognize their fathers' likeness or their own childhood field experiences in the images, who are shocked at the lack of change in conditions, who are shocked at the distance at which they find themselves (and sometimes also the closeness, resisting the reattachment of the farmworker label and the stigma it carries). Many who are now parents themselves start to unravel their concerns about their children, and the kids' lack of awareness about money and what it takes to earn it; they also express concerns about their value systems, and whether anything will remain in them of the values the parents carry from *their* parents, their culture, and the life of work. The documentary photographs convey the situation of farm workers and their living conditions with a kind of emphatic, irrefutable truth. The poems and writings, on the other hand, melt the boundaries we erect to keep ourselves separate from it, and then make us glad for their dissolution.

### *My Fifty Years Celebrate Spring*

by Luis Omar Salinas

On the road, the mountains  
in the distance are at rest  
in a wild blue silence.  
On the sides of the highway  
the grape orchards unfurl  
deep and green again  
like a pregnant woman  
gathering strength  
for the time to come.  
And with the passing  
of each season  
human life knows little  
change. Forty years  
in this valley,  
the wind, the sun  
building its altars  
of salt, the rain that  
holds nothing back,  
and with the crop  
at its peak  
packing houses burn  
into morning,  
their many diligent  
Mexican workers stacking up  
the trays and hard hours  
that equal their living.

I've heard it said  
hard work ennoble  
the spirit—  
If that is the case,  
the road to heaven  
must be crowded  
beyond belief.

—*Follower of Dusk*, 1991  
Flume Press, 4 Casita, Chico, Calif.



# DECEMBER GRANTS AWARDED

## Humanities in California Life

### The Ohlone: Yesterday to Tomorrow

*Sponsor: C.E. Smith Museum of Anthropology,  
CSU Hayward*

*Project Director: Lowell John Bean  
Amount of Award: \$10,000 in outright funds*

About fifty independent nations known collectively as the Ohlone Indians lived in the San Francisco and Monterey Bay Areas long before Europeans arrived. This exhibit and accompanying lectures will examine the Ohlone traditional culture and its perseverance and adaptation over time, along with Ohlone reactions to European culture. Events begin in March of this year, extending awareness and discussions surrounding the Columbus quincentenary.

### Cahuilla Voices: We Are Still Here

*Sponsor: Office of Research Affairs, UC Riverside  
Project Director: Deborah Dozier  
Amount of Award: \$10,000 in outright funds*

This traveling exhibit presents the stories of the Cahuilla people and their responses to two centuries of change in their cultural and physical environment in Southern California's Coachella Valley. The project will consider 1) the creation of the Cahuilla and their traditional culture, 2) the period since 1774, including uprisings and a devastating smallpox epidemic in the mid-1800s, and 3) dramatic changes once the American government gained control of their lands. The exhibit opens in June.

### Roots in the Sand: Assimilation through Cross-cultural Marriage

*Sponsor: Imperial Valley Historical Society,  
Montrose  
Project Director: Jayasri M. Hart  
Amount of Award: \$9,346 in outright funds*

This film script project looks at the Imperial Valley's "Mexican-Hindoo" community, which developed in the early twentieth century when immigrant Sikhs from India's Punjab married local women of Mexican descent. After the Supreme Court decided in 1923 that the men were Caucasian but not "white persons in the popular sense," their rights to hold land and marry freely were denied. The project will consider the social concessions made to create this bi-cultural community, as well as questions of ethnicity and jurisprudence.

### After Columbus - The Musical Journey: A Conference on Cultural Interchange in 18th Century Imperial Spain

*Sponsor: California Polytechnic State University  
Foundation, San Luis Obispo  
Project Director: Craig Russell  
Amount of Award: \$10,000 in outright funds*

This three-day conference will focus on little-known musical pieces from eighteenth century Imperial Spain, now California and Mexico. Composers of both sacred and secular music whose work will be discussed and then performed include Hispanic, Indian, and African Americans. The conference is scheduled for May 1992.

## California Hotel History Project

*Sponsor: Oakland Community Housing, Inc.  
Project Director: Paris Williams  
Amount of Award: \$10,000 in outright funds and  
\$1,675 in matching funds if  
\$3,350 is raised in outside gifts*

Oakland's historic California Hotel became a center of African-American music and cultural life beginning in the late 1940s, as the only full-service desegregated East Bay Hotel. This exhibit will feature the history of popular music and folk heroes linked with the California Hotel and the ways in which Oakland-based Rap music carries on the tradition. The hotel has recently been renovated by Oakland Community Housing, Inc. to provide low-income housing. The exhibit is scheduled to open in June 1992.

## America Eats Out

*Sponsor: Center for New American Media, Inc.,  
New York City  
Project Director: Louis Alvarez  
Amount of Award: \$10,000 in outright funds*

The "America Eats Out" film script will document twentieth century social forces that gave rise to new styles of public dining. From urban self-service restaurants to drive-ins and fast-food franchises, Americans' eating locales have revealed much about who we are as a people. The project examines the effects of women's changing role and their entry in the labor market, along with the rise of the automobile and America's passion for labor-saving devices.

## Memories

*Sponsor: KVIE-TV, Sacramento  
Project Director: Jerry Rouillard  
Amount of Award: \$9,780 in outright funds*

"Memories" will explore northern California's social history through a four-part series of documentary scripts. Part of an ongoing program, these four segments will focus on themes such as railroad lumbering, prohibition, sports as common ground, and changing traditions among rural Chinese Americans. The project will piece together newspaper clippings with archival footage and home movies, and the recollections of local residents.

## Sing It, When You Can't Tell It

*Sponsor: Public Interest Films, Berkeley  
Project Director: Michael Fried  
Amount of Award: \$10,000 in outright funds*

This film script tells the story of the Oakland Colored Chorus, which became famous in the 1920s and 1930s for its innovative presentations combining spirituals with European classical music and for its many virtuoso performers. Founded by musician and scholar W. Elmer Keeton, the company used funding from the New Deal's WPA to train Black people in stage skills formerly limited to White unionists. The project will also use this story to examine such historical issues as Black migration to Oakland before World War II, the Improvement Movement, and the history of race relations in northern California.



Above: Vintage photo of Oakland's California Hotel, long a center for African-American music and entertainment, from the "California Hotel History Project." Below: Photo of boxing champion Max Baer in 1939, from the "Memories" project, courtesy of Melinda Peak.

## Humanities Resources

### California Exhibition Resources Alliance

*Sponsor: Community Memorial Museum of Sutter  
County, Yuba City  
Project Directors: Jacqueline Lowe,  
Suzanne Abel-Vidor  
Amount of Award: \$10,000 in outright funds*

This project unites six rural California museums to form "CERA," or the California Exhibition Resources Alliance. CERA will work with member museums, the Smithsonian Institution Traveling Exhibition Service and other exhibition services to plan a multi-year schedule to bring humanities exhibits and related public programming to rural areas of California. (See article on page 2)



# DECEMBER GRANTS AWARDED



This photo of a protest in the Vernon area of Los Angeles is from the "Race and the Environment" project.

## Humanities and Contemporary Issues

### Sharing Stories: Building Bridges of Tolerance, Understanding and Community

*Sponsor: Kegley Institute of Ethics,  
CSU Bakersfield*

*Project Director: Jacquelyn Ann K. Kegley  
Amount of Award: \$6,000 in outright funds*

This project combines a lecture and a workshop series on multiculturalism in Kern County, using discussions about literature, media, and oral histories to increase understanding of cultural differences among the county's residents. The events are scheduled for February 1992.

### Political Dialogue in Participatory Democracy: Achieving the Common Good through Public Policy in California

*Sponsor: Center for Ethics and Economic Policy,  
Berkeley*

*Project Director: Arthur Blaustein  
Amount of Award: \$29,000 in matching funds if  
\$58,000 is raised in outside gifts*

Since the revolutionary cry of "no taxation without representation," Americans have seen tax decisions as essentially political in nature. This series of public workshops for local leaders and humanities scholars will examine California's methods of determining tax and budgetary priorities and the deep moral and political issues surrounding these seemingly mundane activities. The project also includes an interactive video script that will examine the impact of tax decisions on Californians. Workshops will be held in San Francisco, Los Angeles, San Diego and the Central Valley between March and September 1992.

### Race and the Environment

*Sponsor: Third Image Film and Video,  
San Francisco*

*Project Director: Mike Lee  
Amount of Award: \$10,000 in outright funds*

"Race and the Environment" profiles the emerging environmental justice movement, examining how and why communities of color in the United States bear the brunt of environmental hazards and neglect. The film script project also looks at the similarities and links among mainstream environmental group efforts and those of Black, Hispanic, and Asian Pacific Americans who fight the effects of toxic dump sites, incinerators, freeways, and factories in their neighborhoods.

### Common Heritage: The Public Trust Doctrine and Mono Lake.

*Sponsor: Mono Lake Foundation, Lee Vining*

*Project Director: Stephen Fisher  
Amount of Award: \$7,500 in outright funds*

This half-hour documentary script will look at the issues surrounding the continuing Mono Lake court case, as well as how they relate to the Public Trust Doctrine established by the California Supreme Court in 1983. This complex doctrine provides a means to balance public interest and private benefit and states that navigable waters, their beds and their banks belong to the public as part of its natural heritage. Representing a variety of perspectives, the program will seek to promote public understanding of the increasingly applied doctrine and its implications for California's water resource management.

### Remember Tomorrow: Ten Americans Confront the Year 2000

*Sponsor: Film Arts Foundation, San Francisco*

*Project Director: Michael Katz  
Amount of Award: \$10,000*

This film script will explore "The Year 2000" as symbol of the future, along with the particular predictions and hopes that some Californians hold for the coming millennium. The interviews reveal a range of views about technology and social choices in solving human problems, from optimistic anticipation to apocalyptic dread. The project also includes predictions of future life made during the mid-twentieth century and 100 years ago.

### The Lottery

*Sponsor: Film Arts Foundation, San Francisco*

*Project Director: Ken Jacobson  
Amount of Award: \$10,000 in outright funds*

From the Civil War through the Vietnam era, the lottery system has been used to determine which Americans would be sent to fight. This film script project focuses on the 1969 draft lottery: its design, implementation, historical antecedents, and its cultural and political context. "The Lottery" will raise questions about the role of fate, personal choice and governmental authority in a democratic society.

### You Can't Count the Beauty of the Mountains: The Life and Times of Robert S. McNamara

*Sponsor: UC Berkeley Graduate School of  
Journalism*

*Project Director: Andrew A. Stern  
Amount of Award: \$9,950 in outright funds*

This film script considers the public career of Robert S. McNamara, the former "whiz kid" and president of Ford Motor Company who became Secretary of Defense in the Kennedy and Johnson administrations and, later, president of the World Bank. The project will examine his involvement in conducting the Vietnam War and expanding America's nuclear weapons arsenal, as well as his own views about his life and career. Originally from California, McNamara has attributed his decisions to a faith in rationality and moral values he acquired as a youth.

## Humanities for Californians

### East Meets West: Buddhism in the United States

*Sponsor: KPFA-FM/Pacifica Radio, Berkeley  
Project Directors: Sue Supriano, Pamela Michael  
Amount of Award: \$10,000 in outright funds*

California has the largest number of Buddhist centers and teachers in America, a number that is growing rapidly with Asian immigration. This five-part radio script development project will explore Buddhism's traditional beliefs and practices, its history in America, and contemporary changes. The programs will also consider issues such as social activism among Buddhists, changing women's roles, and cross-pollination among Buddhism, Judaism, and Christianity.

### Objects of Myth and Memory

*Sponsor: Oakland Museum*

*Project Director: Carey Caldwell  
Amount of Award: \$10,000 in outright funds and  
\$10,000 in matching funds if  
\$20,000 is raised in outside gifts*

This project brings a major exhibit of Native American arts from the Brooklyn Museum, whose ethnologist R. Steward Culin collected more than 9,000 objects in the early twentieth century. The exhibit and related symposia will consider how the process of collecting changes the meaning and value of objects, along with the role that museums play in interpreting cultural objects. The exhibit opens in February 1992.

### Walt Whitman Facing West

*Sponsor: School of Arts & Humanities,  
CSU Fresno Foundation*

*Project Directors: Jerome Loving,  
Carol Zapata Whelan  
Amount of Award: \$9,933 in outright funds*

One hundred years after his death, Walt Whitman's poetry and democratic themes will be the subject of a conference and dramatic portrayal by scholar Carrol Peterson. The events will bring together local poets and scholars to consider Whitman's legacy, both in the United States and abroad. Events are scheduled in late March 1992.



# DECEMBER GRANTS AWARDED

## A Critical Look at Cultural Representation in the Media

*Sponsor: National Educational Film & Video Festival, Oakland*

*Project Director: Ronald Light*

*Amount of Award: \$3,500 in outright funds and \$11,000 in matching funds if \$22,000 is raised in outside gifts*

This symposium and related programs will consider the history of visual documentation of the "other," particularly the photography and ethnographic records of Edward S. Curtis and other turn-of-the-century photographers whose work created images of Native Americans. Part of the 1992 National Educational Film & Video Festival in May, the program will include presentations of nonfiction films and videos by or about American Indians.

## What's Past is Prologue

*Sponsor: Sacramento Theatre Company*

*Project Director: Mark Cuddy*

*Amount of Award: \$5,940 in outright funds*

The project's discussions and essays will accompany upcoming plays about life in America during the past three decades, exploring aspects of the works' historical, ethical and literary context. The plays include *Fifth of July* by Lanford Wilson, *Latins Anonymous* by Luisa Leschen, *Armando Molina*, *Rick Najera*, and *Diane Rodriguez*, and *At the Still Point* by Jordan Roberts. Programs are scheduled from January through May 1992.

## Legacy of African-American Music: Religious and Secular

*Sponsor: Young Saints Scholarship Foundation, Los Angeles*

*Project Director: Thomas S. Roberts*

*Amount of Award: \$7,500 in outright funds*

This symposium will explore African influences in musical forms including religious, Euro-classical, blues, jazz, folk, and rap, along with African-Latino connections such as "Los Negritos" traditions in Mexico and Afro-Latino Caribbean music. Scheduled topics include "Musical Creativity in the Context of Slavery," "Storytelling and Music: Is Rap New?" and "Jazz: The African-American Classical Tradition." A variety of performances will be accompanied by mini-lectures and printed materials in English and Spanish. The symposium will take place on February 1, 1992.

## Symposium on Classical Chinese Furniture

*Sponsor: San Francisco Craft & Folk Art Museum*

*Project Director: J. Weldon Smith*

*Amount of Award: \$10,000 in outright funds*

Simple and elegant in design, Chinese furniture of the sixteenth and seventeenth centuries was assembled without nails, screws or glue. This project will explore the classical furniture styles and the culture that produced them, as well as the ongoing impact and appeal of Ming design. The symposium, accompanying an exhibit of the same name, is scheduled for fall 1992.

## Choreographing History: Conference/Performance/Discussion

*Sponsor: Center for Ideas and Society, UC Riverside*

*Project Directors: Bernd Magnus, Susan Foster*

*Amount of Award: \$10,000 in outright funds*

This conference with performances will explore ways to discuss and understand dance as a reflection of cultural attitudes and individual identity. Issues to be addressed include the reconstruction of historical dances, for which little or no documentation may exist, and the relationship of dance as a cultural practice to other practices in a given society. The conference is presented in collaboration with the California Museum of Photography's exhibitions on dance photography and dance video. Events are scheduled in mid-February 1992.

## Hispanic Culture and Film

*Sponsor: Palm Springs International Film Festival*

*Project Director: Clara DiFelice*

*Amount of Award: \$9,200 in outright funds*

This symposium accompanying the January 1992 Palm Springs International Film Festival considers the roots of past and present ethnic stereotyping in films as well as alternative perspectives, bringing together Latino filmmakers, scholars, and members of the public.

## Dissemination of the Humanities

### A Tolowa Story

*Sponsor: Film History Foundation, San Francisco*

*Project Director: James S. Culp*

*Amount of Award: \$7,500 in matching funds if \$15,000 is raised in outside gifts*

This film project looks at northwestern California's White-Indian contact and conflict through the eyes of Amelia Brown, a Tolowa centenarian who guides a young man named Loren in the "Tolowa Way." The story includes the group's struggle to maintain its language and to regain its tribal status, which the U.S. government ceased to recognize in the 1950s. This project previously received a script development award from the Council.

### La Charreada Mexicana: Constructing Identity across Borders

*Sponsor: Regents of University of California, Santa Cruz*

*Project Director: Olga Najera-Ramirez*

*Amount of Award: \$10,000 in matching funds if \$20,000 is raised in outside gifts*

Popular in Mexico since the seventeenth century, the charreada or rodeo, has also taken root in the San Francisco Bay Area. This video project will look at its meaning for the Mexican-American communities where the rodeo and its musical and other entertainment traditions thrive, as well as the emergence of charreada events in the small town of Sunol, California.



"Regret to Inform" project participants Barbara Sonneborn and Kathy Brew. In February they plan to interview war widows in Vietnam, 24 years after Sonneborn's husband was killed there. Photo by Alain McLaughlin.

## Regret to Inform: (A Woman's View of War)

*Sponsor: Film Arts Foundation, San Francisco*

*Project Director: Barbara Sonneborn*

*Amount of Award: \$30,100 in matching funds if \$60,200 is raised in outside gifts*

Many Vietnam War widows have lived with their loss in isolation and silence, but this film project seeks to pull together their stories and their wisdom. The film includes interviews with American and Vietnamese widows, as well as women whose husbands returned from the war but later died from related physical or emotional injuries. It also looks at historical and artistic interpretations of war and the suffering it causes, as well as the role that women have played in creating a heroic view of war.

## Prophet from the Past: The Life and Work of Charlotte Perkins Gilman

*Sponsor: New York Foundation for the Arts, New York City*

*Project Director: Diane Hendrix*

*Amount of Award: \$25,000 in matching funds if \$50,000 is raised in outside gifts*

Charlotte Perkins Gilman published her masterpiece, *Women and Economics*, in 1898. At a time when corseted middle class women were instructed to be angels of the home and leave the work place to men, Gilman espoused economic and intellectual independence. A descendent of New England reformers and a great niece of Harriet Beecher Stowe, she moved west to California and crusaded for women's full social participation and self-determination. This film project will also examine her life and writings as they relate to the period marked by the rise of many reform movements, including women's rights groups and social Darwinism.



# HUMANITIES CALENDAR

Please note: These dates and times should be confirmed with local sponsors. These listings are often provided to the Council well before final arrangements are made.

## EXHIBITS

Through Feb. 9 **"Official Images: New Deal Photography,"** an exhibit from the Smithsonian Institution's Traveling Exhibition Service, will appear at the Redding Museum and Art Center, 56 Quartzhill Road, Redding. 916/225-4155

Through Mar. 1 **"Temple, Tomb, and Dwelling: Egyptian Antiquities from the Harer Family Trust Collection"** is an exhibit at the University Art Gallery of CSU, San Bernardino, and also at the San Bernardino County Museum. This exhibit includes a lecture series. Museum hours are 9 a.m. to 5 p.m., Tuesday through Saturday, and from 1 to 5 p.m. on Sundays. 714/880-5802 (Richard Johnson)

Through Mar. 15 **"Ladies of Good Social Standing"** exhibition will explore the social history of the Kingsley Art Club, which celebrates its 100th anniversary in 1992. At the Sacramento History Museum, 101 "I" Street, Sacramento. 916/449-2057

Feb. 22 - Mar. 29 **"Official Images: New Deal Photography"** exhibit travels to the Chico Museum, 141 Salem Street, Chico. 916/891-4336

Feb. 29 - May 24 **Objects of Myth and Memory"** is an exhibit of Native American arts collected by R. Stewart Culin in the early twentieth century. At the Oakland Museum, 1000 Oak Street, Oakland. 510/273-3842

Apr. 10 - Nov. 13 **"The Ohlone Indians of the Bay Area: A Continuing Tradition"** is an exhibit about the contributions of Native Americans past and present, at CSU Hayward, 4047 Meiklejohn Hall. Hours are 10 a.m. to 3 p.m., Monday - Friday (other times may be arranged for groups). 510/881-3104

Apr. 11 - May 9 **"Official Images: New Deal Photography"** SITES exhibit will appear at the San Bernardino County Museum, 2024 Orange Tree Lane, Redlands. 714/798-8570

## EVENTS

Feb. 16-17 **"Choreographing History"** is a conference with performances exploring ways to discuss and understand dance as a reflection of cultural attitudes and individual identity. At the Riverside Community College Auditorium. (714) 787-3987

Feb. 21, 22 **"Sharing Stories: Building Bridges of Tolerance, Understanding and Community"** combines a lecture and workshops on multiculturalism in Kern County. At CSU Bakersfield. 805/664-2249

Feb. 22 **"Traditional Japanese Buddhist Life East and West"** sponsored by the Japanese American Cultural and Community Center will open with a reception and panel at the Pacific Asia Museum in Pasadena. The reception will be held from 1:30 to 3:30 p.m., and the panel follows. 213/829-6002 (Don Farber)

Feb. 24 **"Dialogue: The Dramatic work as Historical/Cultural Document"** presents the last of five lectures preceding the play *Ruby's Bucket of Blood* by Julie Hebert. At the Lyceum Theatre, Horton Plaza, San Diego. Call Kirsten Brandt for more information at 619/231-3586; 619/235-8025 for tickets.

Feb. 29 **"Objects of Myth and Memory"** sponsored by the Oakland Museum will present a day-long symposium about conceptual and historical aspects of ethnological collecting and critically examine some of the exhibition's major acquisitions. At the Oakland Museum, 1000 Oak Street, Oakland. 510/238-3401

Mar. 3-29 **"What's Past is Prologue"** presents a pre-performance lecture with the play *Latins Anonymous* by Luisa Leschen, Armando Molina, Rick Najera, and Diane Rodriguez. On Mar. 22 and 29, a discussion will follow the performance. At the Sacramento Theatre Company, 1419 "H" Street, Sacramento. 916/446-7501

Mar. 20-22 **"Walt Whitman Facing West"** is a symposium in conjunction with the hundred-year anniversary of Whitman's death. His poetry and democratic themes will be the subject of this conference, as well as a dramatic portrayal by scholar Carrol Peterson. At California State University, Fresno. The Conference begins Friday afternoon, March 20, continues Saturday morning and afternoon, and concludes on Sunday morning. 209/278-7082 (Jerome Loving)

Apr. 21 - May 17 **"What's Past is Prologue"** presents a pre-performance lecture with the play *At the Still Point* by Jordan Roberts. The talk will explore aspects of the play's historical, ethical and literary context. At the Sacramento Theatre Company, 1419 "H" Street, Sacramento. 916/446-7501

## New Grant Guidelines Published

The Council's 1992 Guide to the Grant Program and revised application form are now available, offering streamlined descriptions of procedures and revised categories for proposal submission. Grants will now fall under either a "Public Programs" heading or "Media," and the applicants will no longer need to choose among "Humanities and Contemporary Issues," "Humanities in California Life," and so forth. Funding ceilings have also been revised. As in 1991, the deadlines for major grant proposals will be April 1 and October 1. To receive a copy, please write or call either Council office.

## Proposal-Writing Workshops

Workshops are scheduled during February for people interested in submitting grant proposals at the Council's April 1 deadline.

In San Francisco:

Wednesday, February 12, 10 a.m. to 12 noon and

Wednesday, February 19, 10 a.m. to 12 noon.

In Los Angeles:

Wednesday, February 19, 10 a.m. to 12:30 p.m. and

Thursday, February 20, 10 a.m. to 12:30 p.m.

The workshops are free, but advance registration is required. Please call the nearest Council office (415/391-1474 in San Francisco, or 212/623-5993 in Los Angeles) to register and confirm dates.

## San Diego County Hosts Bill of Rights Programs

The Council has received a \$7,500 grant from the San Diego County Bar Foundation enabling the purchase of 50 portable exhibits entitled "To Preserve These Rights" from the Pennsylvania Humanities Council. These free-standing kiosks, which illustrate the nation's Bill of Rights and their application in daily life, will be placed in 50 high schools and middle schools in the county.

With its own matching grant of \$7,500, the Council has purchased curriculum guides and 10,000 copies of a special newspaper supplement entitled "It's Your Right," which will also be distributed to the schools for use in classes. The supplement was printed by the San Jose *Mercury News* in connection with the Newspapers in Education program.

In addition, seventeen libraries in the county will receive free copies of the exhibit, as will the San Diego City Hall, Superior Courthouse, and the Centro Cultural de la Raza.

## Public Humanities Meeting Scheduled for San Diego

On February 13, the Council will hold a meeting on the theme of "Humanities in the San Diego Community," and all interested *Network* readers are invited. The meeting will be held from 9 a.m. to 12 noon at the San Diego Historical Society, Balboa Park. To attend, please fill out the coupon below and mail it to the California Council for the Humanities, 312 Sutter Street, #601, San Francisco, CA 94108.

Name \_\_\_\_\_

Affiliation \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_



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## NEXT PROPOSAL DEADLINE: April 1, 1992

Proposals must conform to the 1992 Guide to the Grant Program. Send 10 copies to the San Francisco office by the due date.

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## Humanities in Rural California



Photo from the project "Seeing the Invisible" taken at the 1991 Cinco de Mayo festival in Merced by Trudy Wischemann.



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